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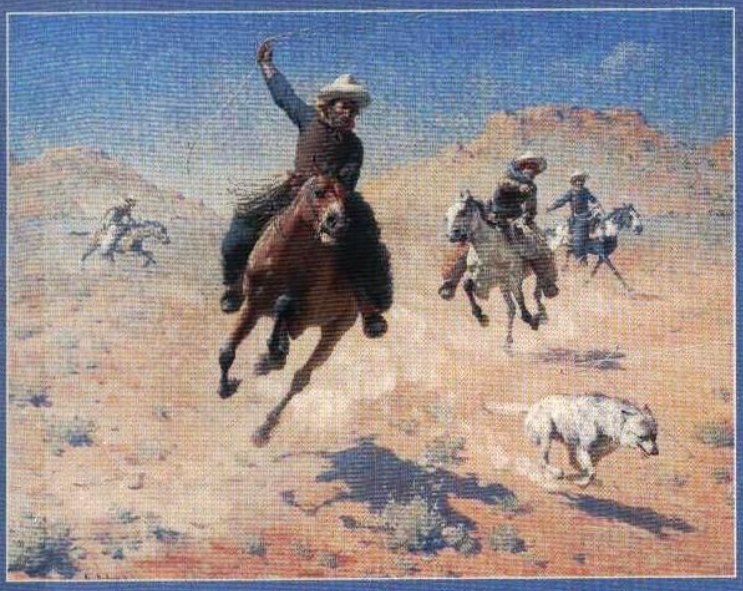

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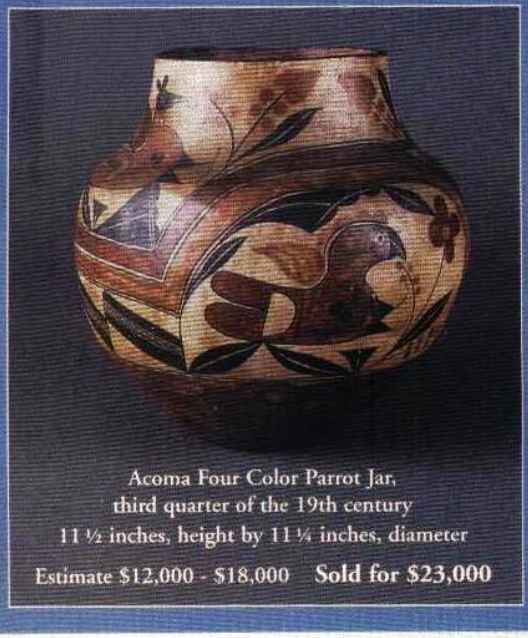

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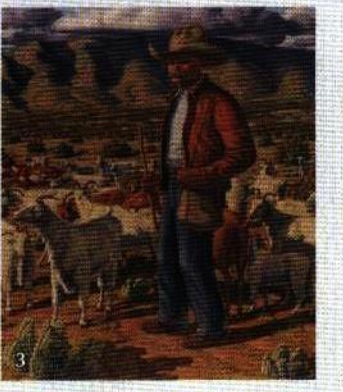
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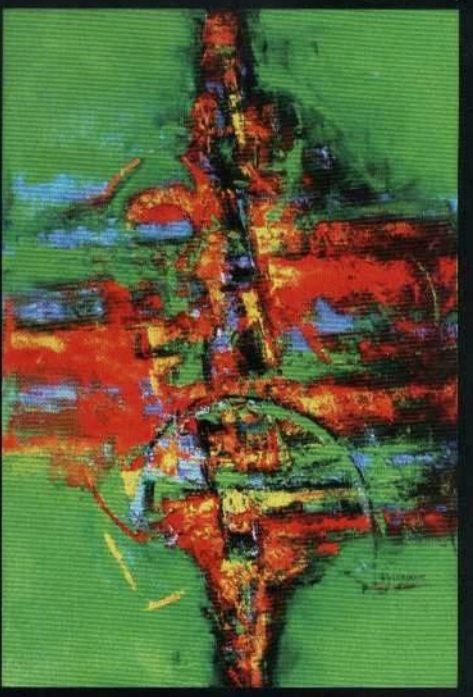

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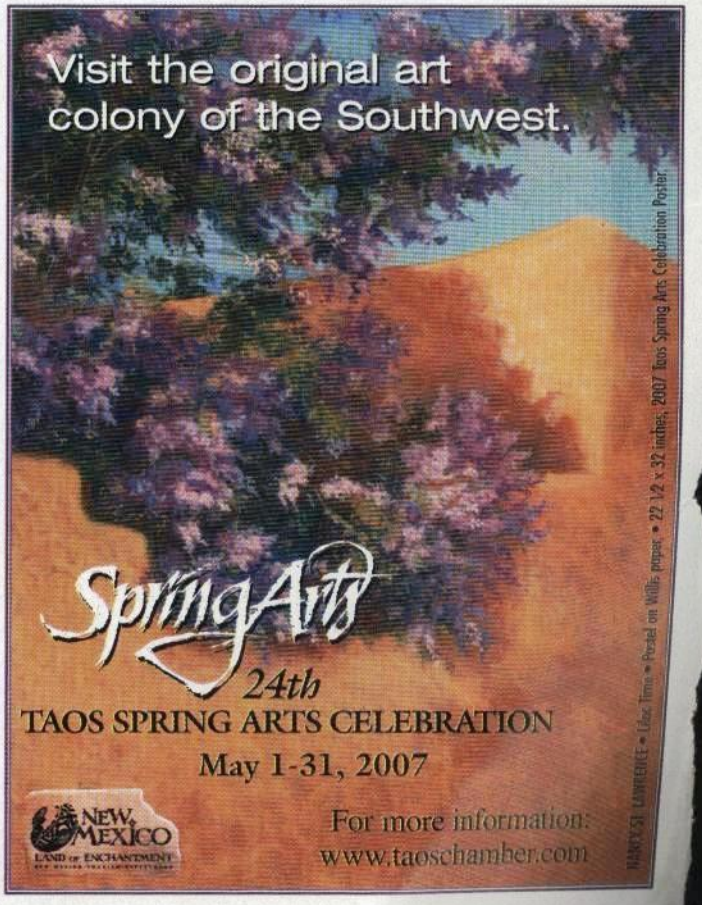

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Meyer. "I'm very intrigued by things urban because I didn't grow up in it, probably. People that grew up in urban environments want to get out and go to these other places that are away from masses of humanity," she suggests.

Her contemporary approach to composition parallels her live-for-today lifestyle: As she drives from Sausalito to the Academy of Art in her silver BMW Roadster, this vivacious blond is already at work on reference photos. "The vantage point is from my car, driving," she explains. "It's not something I'd recommend everyone do, but I've been doing it for years. I have a digital camera and a convertible, and I just hold it up and snap away."

Her teaching style? Says Meyer, "I'm high energy, active, and I have something to say about everything. I make people question and think about content. I like to teach the rules so then everyone knows what they can break."

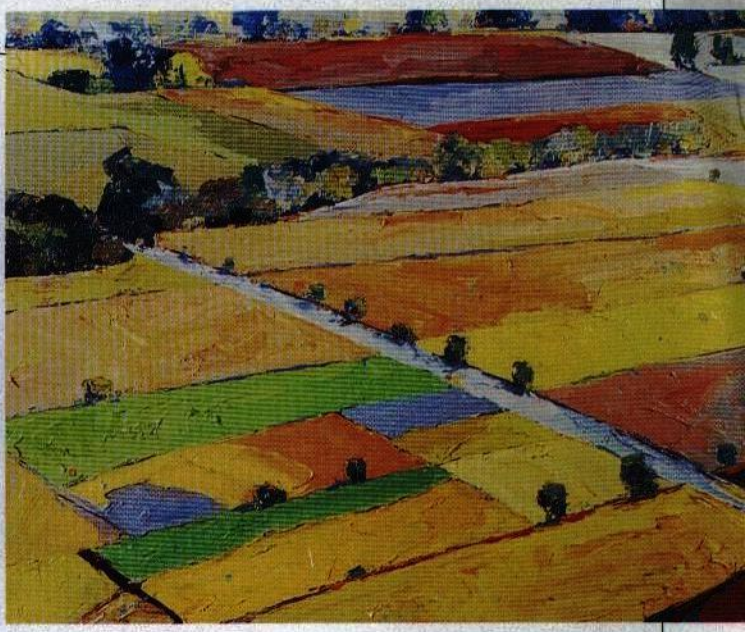
These days, Meyer paints smaller works at her home studio and larger ones at a classroom studio at the Academy of Art. She always works in oil, always with broad strokes, and always with an overall looseness. "It's loose to convey the speed in the city, and in the country it's like piling on the frosting on a cake. It's not only the image, but the thickness of it all—that I do have the nerve to slather on a huge mass, and that's it! I'm not moving it, I'm leaving it right there," she emphasizes.

"I still do have an interest in doing Napa—I would say that's where my training and my heart is. But I'm also looking at what I'm really involved in now. I drive to the city and I'm in a really beautiful part of San Francisco where I work," she reflects.

Experiencing the California ethos matters to Meyer, who also finds inspiration in the works of Richard Diebenkorn ("I like how he goes below the surface, how he's painting with a knowledge") and Wayne Thiebaud ("I like the thickness of his paint, his love of San Francisco, his use of a telephoto lens to pull a distant view forward, and his pop aspect—it feels like my town when I see it").

At her Sausalito studio, she paints in a bedroom with floor-to-ceiling windows of northern light, usually with improvisational jazz playing from the likes of Miles Davis, Sonny Rollins, or Pat Metheny. On weekends, she's a regular at Sausalito's No Name Bar for more jazz.

Music figures into how she instructs her students, too, sounding a little like Simon Cowell in her candor: "I tell them, 'Your work has to have a personality, just like on *American Idol*. Don't bore us!



TOP: THE FALL OF HARMONY, OIL, 48 X 60.
BOTTOM: SUMMER FAIR, OIL, 12 X 12.

Don't waste our time! Do something spectacular!'"

Pushing herself just as hard, Meyer paints whenever she can grab the time. She sums up, "I'm an artist trying to convey the world as it is at this time. I want to describe how it is for me, conveyed through a sense of motion and fastness." ❑

Santa Fe, NM-based Wolf Schneider has been consulting editor of *Southwest Art*, editor of *Living West*, and editor in chief of the *Santa Fean*.

Meyer is represented by William Lester Gallery, Point Reyes Station, CA; Hang Art, San Francisco, CA; Wendt Gallery, Laguna Beach, CA; and ArtHaus, San Francisco, CA.

garden of the imagination

Barbara Rogers' micro-landscapes combine the beauty and drama of the natural world

By Virginia Campbell

BARBARA ROGERS is not a landscape painter in any conventional sense. But inasmuch as her work contains sky, water, horizons, leaves, flowers, rock, vines, clouds, and reflections, the landscape is her concern. Her relationship with nature has largely been with a narrowed, but in many ways microcosmic, aspect of it—the garden. Having grown up in rural Ohio, Rogers has been passionately interested in the up-close world of plants, earth, and weather all her life. It has always been the curve of a leaf rather than the slope of a mountainside that captured her eye.

What Rogers discovered in farmlands and gardens was what every landscape painter prizes: the ability of the natural world to offer metaphorical support for

almost any contemplation of life. "Gardens are about hope and humility," says Rogers, providing a perfect example of the philosophical terseness you can achieve while talking about the mundane vagaries of growing peonies or collecting seed pods.

"I'm fascinated by the packaging in nature," says Rogers. "The way plants attract the insects and animals that pollinate

OPPOSITE PAGE: SPICE GARDEN, OIL, 66 X 132.
ABOVE: UP FROM THE DEEP #17, MONOTYPE WITH HAND-WORK, 30 X 22.
RIGHT: ORDINARY MIRACLES: LIFE IN THE DESERT, OIL, 96 X 52.

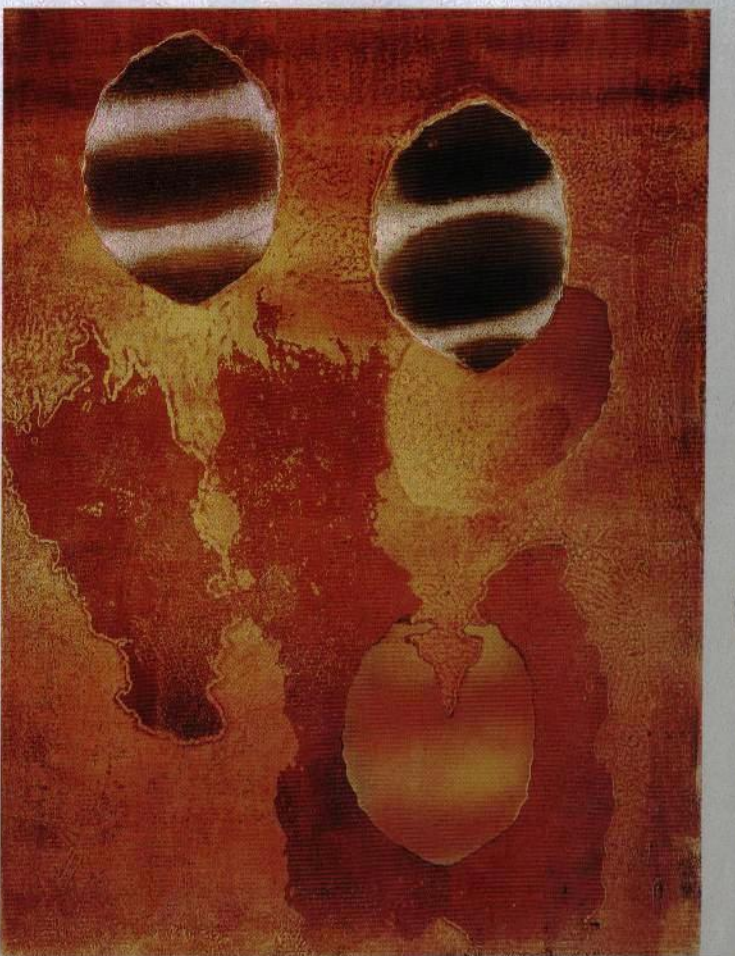
them, and the arbitrariness of which ones succeed and which ones don't. You can tell in the morning which plants have had their pollen disturbed. It's like a big singles scene, and I always feel sorry for the ones no one bought a drink for or asked to dance."

With her imagination riveted on micro-landscapes, Rogers is free to pursue contemporary versions of the great landscape themes. In her 2006 painting A CLEAR DAY IN THE VALLEY, there is, at first glance, hilly earth winding in and around itself under an ethereal sky. The spaciousness and beauty of a conventional landscape painting can be clearly read. But except for the plant in the lower right corner, no recognizable element of traditional landscape is present. But there are shapes—stems, petals, gourds, pods, buds, thorns, lichens, eggs, roots, and clouds stenciled over the surface of the canvas in shifts of scale that allow buds to seem like trees. Rogers' compositional skill keeps the ambiguity of all this simultaneously seductive and unsettling. A CLEAR DAY IN THE VALLEY is basically a landscape seen simultaneously from both ends of a magnifying lens.

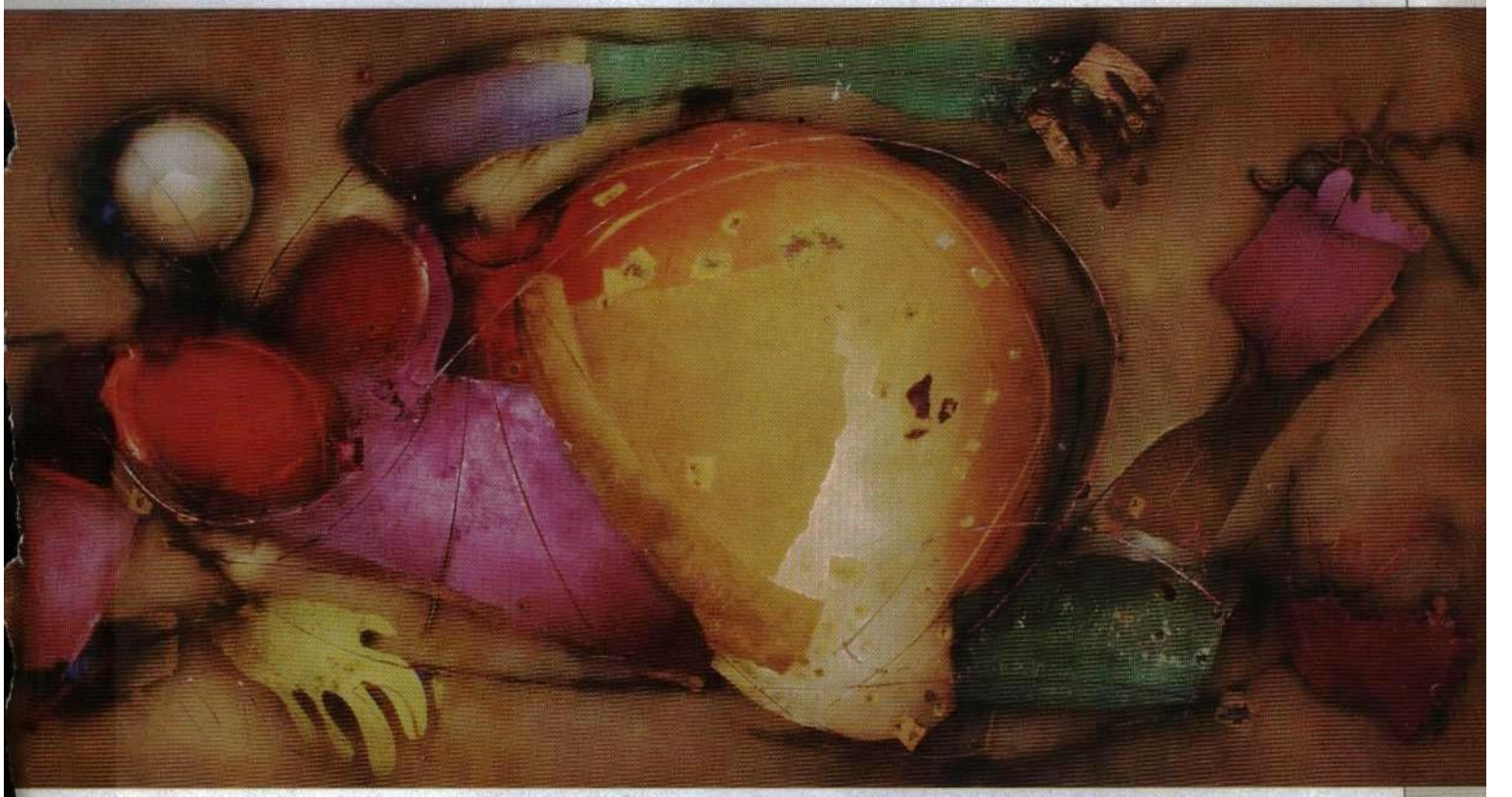
Rogers' painting RINGMASTER contains many of the same shapes, but it is less consumed with the artifice of nature than the artifice of the artist. "I think of myself as the ringmaster in this painting," explains Rogers, "with a whole cast of exotic characters, which are the stencils of shapes I just happen to like. I move the characters around where I want them." As nature has seeds, spores, and pods for carrying out its crucial functions, Rogers has a range of possibilities for her own creative expression. "I like inventing delivery systems for paint," she says. "Brush, rags, tin foil. I use all kinds of things once I've 'drawn' the stencils with a knife. And I often use a sanding machine."

BORN IN 1937, ROGERS SAYS the "common sense" quality of her earliest years in Ohio has been a crucial continuity in her life and career. "I'm just a farm girl," she says, somewhat wryly, considering that her work has been extensively shown and collected for four decades and she's been a professor of painting and drawing at the University of Arizona School of Art in Tucson since 1990.

After receiving a bachelor's in art education from Ohio State University in 1959, Rogers headed west. She studied with Elmer Bischoff, Frank Lobdell, and Richard Diebenkorn at the San Francisco Art Institute and with Nathan Oliveira at the California College of Arts and Crafts. She then transferred to the University



TOP: BEAUTIES OF THE NIGHT, OIL, 42 X 32.
BOTTOM: UP FROM THE DEEP #15, MONOTYPE WITH HAND-WORK, 30 X 22.
OPPOSITE PAGE: TEA GARDEN, OIL, 48 X 58.



LUSH GREEN FOLIAGE AND BRIGHT FLOWERS sway in a gentle breeze below the balcony of Terri Hallman's second-floor studio outside Houston, TX, and the artist is starting to think she likes the idea of staying in this place a while. She's been working in the garden, and for the first time in her 45 years, her thumbs are turning green from something other than pigments.

Hallman's life has been one of movement, both geographically and artistically. The stimulation and challenge of new places, mediums, and methods has always invited her to shake off any hint of staleness and try new things. But there's clearly a counterforce at work as well. Her lively, richly hued, visually playful paintings are almost always anchored in the straight-on stare of the human face, with its unchanging qualities of quiet observation and subtle vulnerability. This odd equilibrium contributes, no doubt, to people's strong attraction to Hallman's art, which is collected internationally and represented by galleries here and abroad. Now the contradictory concepts of movement and stillness are beginning to find balance in the artist's life as well.

Only three activities stand out in Hallman's memory as she looks back on her childhood in small towns in Minnesota and Wisconsin. Gymnastics and horseback riding were satisfying outlets for a painfully shy and introverted girl. And when she wasn't in motion, she had a pencil in her hand. She drew constantly, honing her skills at realistic rendering, even enjoying a phase of meticulously re-creating the detailed texture of leather and wood.

"I can be moving or I can be still, But still is still moving to me..." –Willie Nelson

Perhaps surprisingly, considering the vibrancy of her current work, Hallman didn't venture into working in color until she was almost 30.

By then she had earned a bachelor's degree in design from Minneapolis College of Art & Design. She spent her last two years of college, and a brief period after graduation, working for a design firm, where she won two international awards for packaging design. She could easily have remained in the design field, she admits. "I loved design. You have defined elements to move around and arrange, and I enjoyed that. It's very structured, and I like having a lot of structure and then breaking out of structure."

As it turned out, life offered its own opportunities for breaking out of structure. Over the years Hallman found herself in a

LEFT TO RIGHT: UNTITLED 207-07 (DETAIL), WOOD ASSEMBLAGE, H49.
UNTITLED 107-09, DRY PIGMENT ON PAPER, 40 X 26.
UNTITLED 304-01, DRY PIGMENT ON PAPER, 30 X 44.

series of diverse creative endeavors in a series of cities and towns, including San Diego, CA, and Lafayette, LA. She also traveled around the world. She produced wax carvings as design models for ornate furniture; she worked in advertising, sign making, and framing, all the while gathering hands-on experience with a range of materials and tools. Somewhere along the way she discovered big, chunky, colored chalk sticks. One day about 15 years ago, she crushed some of the chalk and began applying the powder to paper.

"I literally stumbled into this way of working," she relates. "But that's kind of the way things always happen with me. It's an organic progression. I stumble onto one thing, and it's working, and then I find something better, and I keep going until I hit hard onto something else." With chalk, she hit onto an ideal medium for the kind of painting she enjoys, and she has developed and refined a style that she continues to explore. Yet the broad popularity of Hallman's work hasn't stopped her from exploring a range of other materials, among them clay sculpture, encaustic on panel, acrylic on board, and mixed-media imagery that incorporates such materials as stucco, joint compound, and nails. She also creates striking figurative sculptures by assembling thousands of tiny pieces of wood, each one hand-cut, glued together, and then shaped and finished as a whole. "It's very time consuming, like putting together a puzzle," she smiles.

"Still," Hallman observes, even with so many potential artistic directions, "when I get up in the morning, 90 percent of the time what I want to do is a face." So, in her studio above a detached former garage—with the downstairs serving as her woodworking studio—she puts pencil to paper. She first draws a stick-figure structure for the painting: circle and lines for a head, neck, and shoulders. These lines will remain in the finished piece, almost as if the ghost of a child's first drawing has remained visible under later layers of visual complexity, mature artistic expression, and emotional depth.

Covering the fine lines with thinly cut tape to shield them from the color that will follow, Hallman begins applying pigment. She starts with colors that come in the form of talcum-fine powder; later she'll add coarser pigments, some as rough as heavy dirt. She uses her hands—never a brush—to rub dry pigment into the paper. She then applies a clear acrylic spray to set the color and moves swiftly to the next layer. "After so many years, I know exactly the consistency of each pigment—some are sleek and satiny, some are toothy," she explains. "Sometimes I scratch down through the layers and let other colors come through. All of that is really yummy to me."

THE SWIFTNESS OF HALLMAN'S PAINTING PROCESS IS KEY TO ITS SUCCESS.

As each section of the painting feels complete, Hallman blocks it off with tape. She won't see the entire image again until it is finished and she removes the tape. "The beauty of it is, I kind of know what's happening, even if I can't see it," she notes. Sometimes she adds thin washes or dry pigment mixed with oil to the final surface. "The surface is the best part of my work, the most satisfying part of the process," she says. "It's heavily textured but not built up. There are lots of cuts, surface changes, and layers, and just by looking at it, it's hard to tell what I've used."

WHAT THE ARTIST PERCEIVES in the completed piece is a metaphor for—and actual visual evidence of—the passage of time. It's as if the painting is in motion and the finished work consists of fragmented memories, or snapshots, of the animated image as it evolved. "Sometimes I put writing in it, and then parts of the writing get lost and I don't remember what I wrote. The words were important at the time, but they're not

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QUESTIONS SUGGESTIONS COMMENTS

Fernando Botero

SAN ANTONIO.... *The Baroque World of Fernando Botero*, a 50-year retrospective of the Colombian-born artist's works, opens on May 26 at both the San Antonio Museum of Art and the Southwest School of Art & Craft. Botero is known worldwide for his exaggerated portrayals of rotund people and animals. The paintings, drawings, and sculptures in the exhibit come from the artist's personal collection and include favorite works he was unable to part with, as well as pieces reacquired years after they left his possession. Many have never before been exhibited in public.

The Baroque World of Fernando Botero, May 26-August 19, San Antonio Museum of Art, 210.978.8100, www.samuseum.org/Southwest School of Art & Craft, 210.224.1848, www.swschool.org

Frontier Life

FORT WORTH.... William Ranney's paintings of life on the western frontier were highly popular during their day, depicting the exploits o Daniel Boone and pioneers traveling the Oregon Trail. Though not as wel known as some of his contemporarie Ranney figured prominently in th developing American art scene of t mid-1800s and is considered one o the most important genre painters of the period. *Forging an American Identity: The Art of William Ranney* features the artist's genre paintings, portraits, sporting scenes, an historical subjects, all painted during time when the country wa establishing itself as a nation. Th exhibit is on view through May 13 a the Amon Carter Museum and wa organized by the Buffalo Bi Historical Center in Cody, WY.

Forging an American Identity: The of William Ranney, through May Amon Carter Museum, 817.738.19 www.cartermuseum.org

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OLD PLOW BY PAT BAILEY

Salon International

SAN ANTONIO.... Nearly 300 artists from across the country and around the globe participate in Salon International, a show of traditional, representational oil paintings hosted each spring by Greenhouse Gallery of Fine Art. Showcasing both established and emerging artists, the juried event features approximately $30,000 in awards, including an $8,000 Best of Show prize. Painter Kathryn Stats is this year's judge. Participating artists include Pat Bailey, Jim Beckner, Raj Chaudhuri, Ann Hardy, Ignat Ignatov, Po Pin Lin, Dianne Massey Dunbar, John Pototschnik, Jove Wang, Sarah Webber, and Shawn Zents. The exhibit opens on Saturday, May 19, at 10 a.m. Meet the artists at a reception from 4 to 8 p.m. The paintings remain on view through June 8.

Salon International, May 19-June 8, Greenhouse Gallery of Fine Art, 800.453.8991, www.greenhousegallery.com

For more event information, see page 148 or southwestart.com.
Written by Suzanne Venino.

Patron's Party & Auction

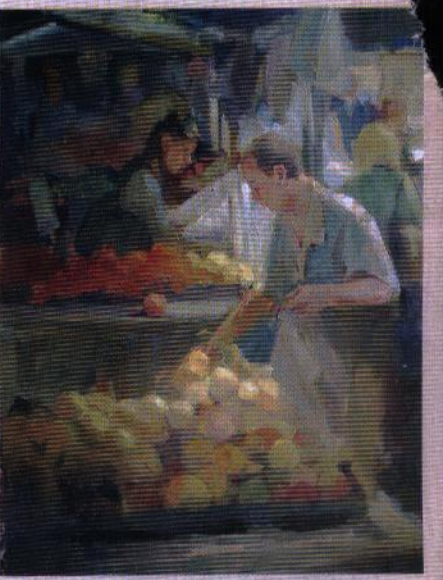
DALLAS.... Fine art is paired with fine food and wine at Texas Art Gallery's semi-annual Patron's Party & Auction. A set-price sale takes place at the gallery on Friday, May 11, from 6:30 to 8:30 p.m., with many of the artists attending. A live auction is held at the Hotel Intercontinental on Saturday, May 12, accompanied by a five-course meal. Collectors have the opportunity to bid on original paintings and sculptures by noted western and European artists, both living and deceased, including Oscar E. Berninghaus, Victor Higgins, Robert Peters, Jason Rich, and Sonya Terpening. The preview begins at 6 p.m. followed by the auction and dinner at 7:30.

Patron's Party & Auction, May 11-12, Texas Art Gallery, 800.783.4278, www.txartgallery.com

Contemporary Impressionists

HOUSTON.... Jack Meier Gallery presents the work of two contemporary California artists this month. Paulette Lee renders scenes from her extensive travels with loose brush strokes and an expressiveness that captures both place and situation. Stacy Kamin, working in a style reminiscent of 19th-century French painter Henri Fantin-Latour, creates impressionistic paintings that bring a rich artistic heritage to modern-day subject matter. Both artists are present for an opening reception on May 12.

Paulette Lee/Stacy Kamin, May 12-26, Jack Meier Gallery, 713.526.2983, www.jackmeiergallery.com



MARKET BY STACY KAMIN

BARBARA ROGERS

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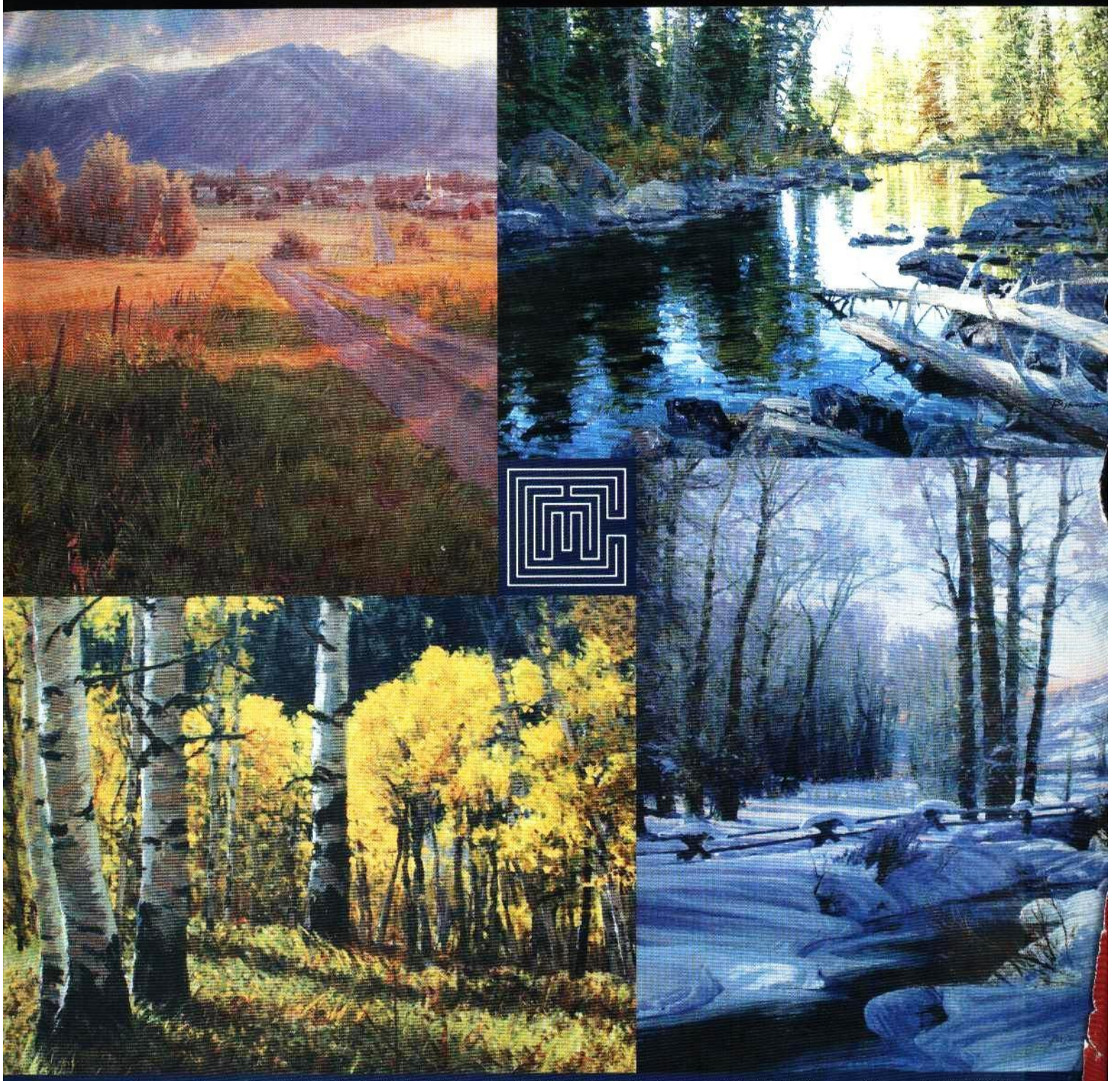
FEATURED ARTISTS

Christine Apostolina Beirne
Paul Benavidez
Kathy Bodycombe
Christine Brennan
Karen L. Brown
Steve Cook
Carlisle Cooper
Lynn Creighton
Dawne J. Fowkes Cushing
JoAnne Duby
Timberly Dunn
David Elder
Linda Elder
Robert Eyberg
Matt Furmanski
Monica Furmanski



Clockwise: "Country Roads" • 24"x 36" • Oil, "String Lake Creek" • 24"x 36" • Oil, "Early Morning Lace" • 40"x 30" • Oil, "Autumn Afternoon" • 24"x 48" • Oil

PHILL NETHERCOTT

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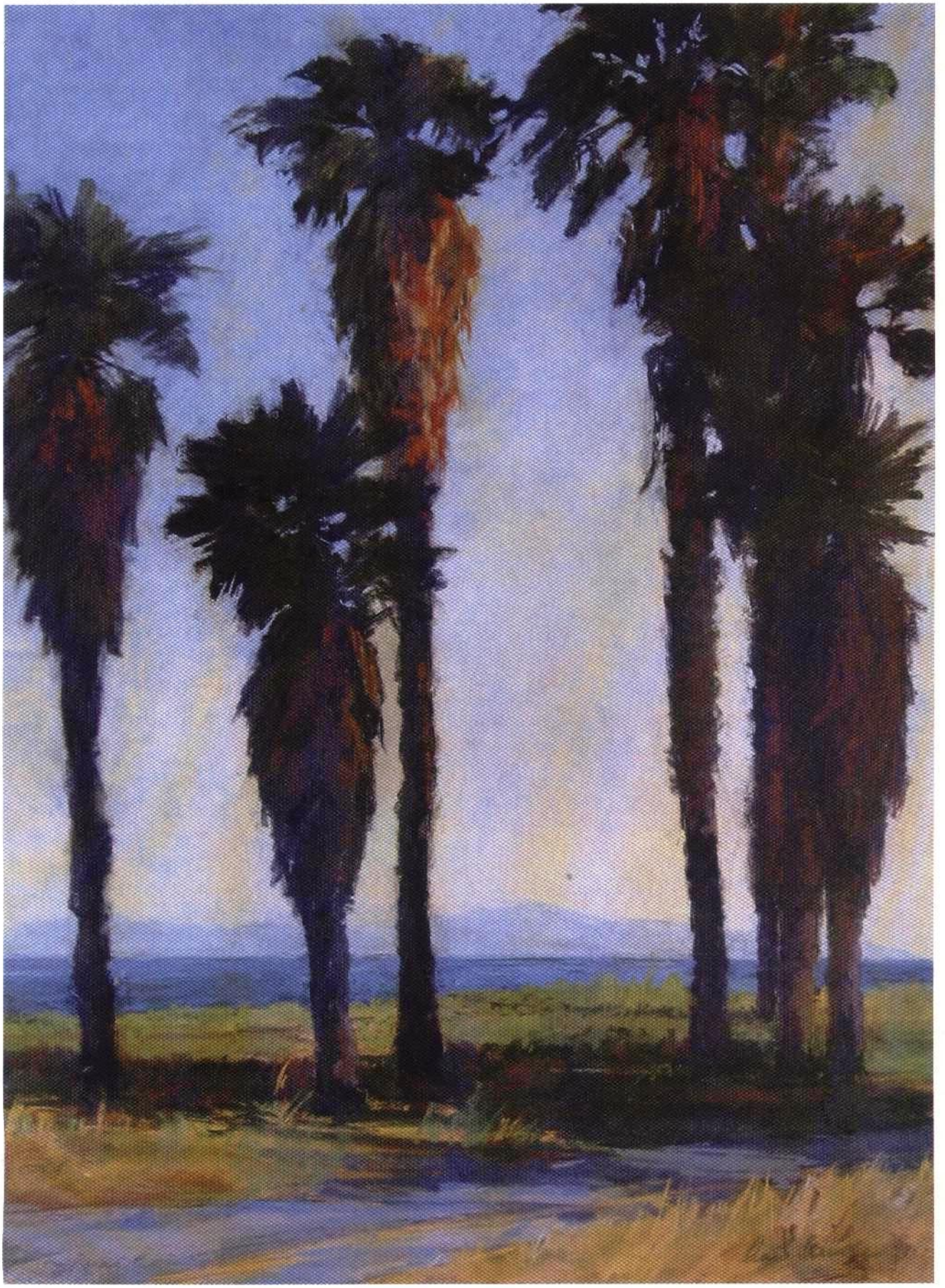

www.myAmericanArtist.com

To view an Online Exclusive gallery of artwork from Ann Sanders, visit the American Artist *website.*

BELOW
Indian Valley
2006, pastel, 16 x 22.

"I try to wait until I get a quiver of excitement from some aspect of a scene before I choose a composition. But I can't hesitate too long—the good light changes quickly in early-morning and late-afternoon paintings."

of being able to cover the surface in those fleeting hours. "Larger pastels are cumbersome to frame," she says. "It's hard to handle the paper without mounting it, and the glass gets heavy. I order mats and frames in bulk—practicality is a big part of everything I do. Some may think I'm limiting myself, but, by choosing the format this way, I don't worry about framing too much. I can concentrate on painting."

Sanders is diligent about her focus. She usually paints five days a week, and on the days when she is not painting, she is framing, updating her website, doing paperwork, or some other art-related activity. Her full-time devotion to art evolved from one book she read in 1992—*Drawing on the Right Side of the Brain,* by Betty Edwards (Tarcher, New York, New York). Sanders calls her reading of the book a turning point in her life. "It taught me to draw what you see, and that applies so much to painting," she explains. From that point on, she carried a pencil and small sketchbook with her everywhere. Her sister Lily, a watercolorist, gave Sanders a small set of pastels for her birthday in 1997 because she felt that she should move into color. "I tried them, but it was hard and the results were dismal," the pastelist admits. But something about pastel intrigued her—perhaps their portability—and she decided to pursue the medium. By 2000 she was taking classes in pastel and in the fall of 2001 she sold her first painting to a stranger.